Vision & Continuity

Italian Drawings from the Permanent Collection 1530 – 1780

Yale University Art Gallery
4 April – 2 June 1991
Cover illustration:

47 Pompeo Girolamo Batoni, 1708–1787, Sheets of Sketches with Studies for “Hercules at the Cross-Roads” and for “The Small Holy Family,” ca. 1748.
The Yale University Art Gallery possesses a modest but ever-growing collection of Italian Old Master Drawings. Nonetheless, Yale can already boast of sheets by many important draughtsmen from the sixteenth through the eighteenth centuries. Drawn entirely from the permanent collection, this small exhibition attempts to characterize the persistent regional patterns of some of the major schools of Italian drawing from 1530 to 1780. Our efforts are based on the assumption that artists remained inextricably linked to the local tradition in which they were trained, despite issues such as personal vision, the different media employed in the making of a drawing, or changes in period style.

Shaped more by the varying tastes of the donors and curators of the last half century than by any desire for art historical completeness, Yale's collection is identifiably strong in some areas and understandably weak in others. Thus, this exhibition of forty-one drawings has been supplemented by six etchings. The limitation to etching is intentional. Of all of the graphic techniques in use during this period, etching proved to be the most effective translator of both the form and the spirit of the artist's original design, as it allowed him to draw directly onto the grounded surface of the plate.

Artists used a variety of media, either singly, or in combination, depending on the function of the drawing. Ink and graphite—two of the oldest drawing media—were used to set down the underlying structure of a figure or composition, chalks and charcoal were exploited for their broad atmospheric and textural qualities, and transparent and opaque watercolors added vibrancy and color to the sheet. From the earliest stages of a design, to the studies for the individual figures and their drapery, to the completed composition, drawing served as the fundamental element in the successful realization of a painting, sculpture, or print.

Chronologically, the exhibition begins with Mannerism in the middle of the sixteenth century, typified by its linear exaggeration and attention to detail. This period is most notably represented by Yale's collection of Florentine drawings. Following these are works of the anti-Mannerist Counter-Reformation movement of the end of the sixteenth century and the more naturalistic and pictorial Early and High Baroque.
styles of the seventeenth century which are amply illustrated by the Roman sheets on display. The show concludes with the elegant Rococo-inspired designs of the middle of the eighteenth century—perfectly captured by our collection of Venetian drawings—just before the advent of Neo-Classicism at the end of the century.

A fundamental principle of this exhibition is that drawings produced in central Italy (Florence and Rome) are intrinsically different from those of northern Italy (Venice, Lombardy, and Genoa). All of the artists of this period were concerned with the problem of creating three-dimensional forms on a two-dimensional surface, but comparison reveals that they approached the problem in inherently different ways. Central Italian artists used line to create tactile values while artists from the north used either contrasts of light and shade or texture to attain their analogous goal. To stress the importance of regional patterns and characteristics, this survey is divided into six sections, each of which represents a distinct and active center of artistic activity. It begins with Florence and Venice—the two centers best represented in Yale's collection. The divergent approach of these two schools functions as a foil for the rest of the exhibition, which continues with a small selection of sheets from Lombardy and Genoa. The exhibition concludes with Bolognese and Roman drawings.

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Florence

It was in Florence that drawing was most revered as both an intellectual and practical component of the art-making process. The primacy accorded to drawing as the basis of all of the fine arts was codified in the foundation of the Accademia del Disegno by Vasari and his contemporaries in 1563. Florentine artists utilized carefully drawn lines as the fundamental organizer of their academic forms. For example, every aspect of Francesco Salviati's *Standing Prophet* (no. 1)—the opaque watercolor or gouache used to heighten his plasticity and the brown transparent wash that adds life to the billowing drapery—is subservient to its precisely drawn contour line. Nothing is
left to chance even the curls of the figure’s hair have been con-
ceptualized as a linear phenomenon. The same tendencies can
be seen in the *Standing Young Man* attributed to Jacopo da
Empoli (no. 7). Here, even light is forced to submit to the
design made by the crisp linear folds of the figure’s drapery,
and the hair is indicated by a few quick open turns of the
artist’s pen.

The Florentines’ concern for space surrounding their figures
can be seen in Cigoli’s *Study for the Resurrection* (no. 8), where
the artist has drawn a line around the principal figures of the
composition, creating a window peering into three-dimension-
al space, in order to clarify their configuration in his final com-
position. These spatial and figural concerns continue into the
seventeenth century, even in compositions as complicated as
Andrea Boscoli’s *Road to Calvary* (no. 9), or in Bernardino
Poccetti’s *Study for an Angel* (no. 5), in which he turned to the
softer medium of red chalk.

**Venice**

The Venetian approach to form is fundamentally opposed to
that of Florence. From the drawing by Bernardino Licinio in
the sixteenth century to the sheets by the Tiepolos in the eight-
teenth century, heavy contour lines are avoided, and when lines
do appear, they never dominate the other elements that com-
pose a figure or scene. Instead, the rapidly executed display of
pictorial invention is highly valued as a bravura demonstration
of an artist’s skill, and flickering patterns of light and dark
cover the sheet. As early as the sixteenth century, critics had
already noted the difference of this more coloristic approach to
drawing.

Compared to the tactile presence of Poccetti’s *Study of an
Angel*, Bernardino Licinio’s study for a *Woman Holding a Vase*
(no. 11) and the *Nymph and Satyr* attributed to Giovanni
Battista Pittoni (no. 17) appear to be floating on the surface of
their support. Similarly, the mutability of the pen line in
Giovanni Battista Franco’s *Sheet of Studies* (no. 12) is the exact
opposite of the form-enhancing use of line in Cigoli’s *Studies
for the Resurrection* (no. 8). These differences between Florentine
and Venetian draughtsmen are not qualitative. Instead, they
reflect the Venetian approach to building form from the use
of light and color. In his *Industry Triumphing over Idleness*
Giovanni Battista Tiepolo used disconnected lines, patches of transparent wash, and the white of his sheet to create a convincingly tangible form. The form emerges from his smooth, swift, and seemingly unconscious transitions between light and dark.

Giovanni Battista's son, Domenico, appears to take a much more linear approach to drawing. But note how the four foreground figures melt into each other with little concern for individual clarity. The Venetian pen line alone does not suggest the same tactile qualities that it does in Florence. It needs the additional component of wash. Thus, in one of Domenico's Punchinello drawings (no. 21), the rich and varied tones of brown wash applied both within and over the lines of his figures clearly build and separate their positions in space and help to clarify the composition.

Lombardy

The most important center in Lombardy was Milan, and Milanese draughtsmen can be characterized by their attention to a form of naturalism manifested in their concern with light and texture. These artists were heavily influenced by the presence of Leonardo at the beginning of the sixteenth century. His unique approach to the realization of form is often referred to as chiaroscuro, or the gentle and atmospheric modulation from light to dark. However, in the hands of his many Lombard followers, his light becomes somewhat hard and frozen, ultimately leading to the harsher tenebrism, or stark contrasts of light and dark, exploited by Caravaggio at the beginning of the seventeenth century.

The heavy use of white opaque watercolor on colored paper in Bernardino Lanino's Two Apostles (no. 23), from the middle of the sixteenth century, reflects a technique unique to Lombard draughtsmen. It is an excellent example of the way in which Milanese artists sought palpability in the heavy and stiff texture of the media itself. Nonetheless, the figures lack the three-dimensional presence of Salviati's Prophet (no. 1), or the flickering quality of Giovanni Battista Tiepolo's figure of Industry (no. 18). Salviati was able to use his heightening in concert with a contour line to render his form in a highly plastic manner, while Tiepolo juxtaposed different shades of transparent wash with the white of the sheet. Conversely, the lack of
contour and the light frozen within Lanino’s media-saturated figures, prevent our eyes from moving around the forms and focus the viewer’s attention onto the plane of the sheet. Fifty years later, in Giuliano Maria della Rovere’s *Gideon Choosing His Army* (no. 26), the light is even more harsh. It fragments the very line which was intended to define the general’s form.

**Genoa**

The character of Genoese art was structured by Luca Cambiaso in the sixteenth century. As his *Apollo Killing the Python* (no. 28) demonstrates, the artist manipulated his line not only to describe his form, but also to abstract and pictorialize his subject. Here, his line is akin to an elegant arabesque. Cambiaso and later Genoese artists, such as Giulio Benso at the beginning of the seventeenth century (no. 29), used their contours and varying densities of transparent washes to juxtapose geometric volumes and converge multiple planes. The resulting compositions were highly foreshortened and energetic. Later in the seventeenth century, Giovanni Benedetto Castiglione used the etched line in a different, but related way in his *Raising of Lazarus* (no. 30). By mixing and opposing long, short, broken, scrunched, squiggly, and cross-hatched lines, he not only clearly differentiated volumes in a highly pictorial manner, but he was also able to achieve an astonishing variety of tone.

**Bologna**

As the southernmost center of northern Italy, Bologna took a very classicizing approach to form, one that was heavily influenced by Central Italian Mannerism in the middle of the sixteenth century. But this external influence was moderated by her painterly North Italian heritage, one shared with other centers such as Mantua and Ferrara. This cultural legacy was reinforced by the work of the Carracci at the end of the century. Originally under the direction of their cousin, Lodovico, the brothers Annibale and Agostino Carracci founded their own academy in Bologna and mounted an offensive against Central Italian Mannerism by stressing their attachment to the naturalism and color of northern Italian painting. Annibale later moderated his stand and went to work in Rome, where his blend of *disegno* and *colore* was considered to be at once, the most definitive statement of the Italian Counter-Reformation, and the beginning of the Baroque.
The drawing attributed to Lodovico, *St. Roch in the Wilderness* (no. 31), reveals his essentially northern approach. The saint, whose windswept hair and drapery reveal Lodovico to be a master of delicate calligraphy, stands in front of a small, gentle landscape which does not clearly recede into depth. However, it is this pen work which both prevents the figure from having a truly sculptural presence and causes him to dominate his environment. Annibale approaches a greater degree of classicism in his etching, *Christ Crowned with Thorns* (no. 32). By restricting the background to a plane of tight, regulated hatching, by using a more open pattern of hatching for Christ's two attackers, and by exploiting the white of the sheet to describe most of Christ's drapery, he was able to sharply illuminate the figures. The variegated background — the most important space defining element in the composition — reveals Annibale's essentially painterly mentality, for it structures space by juxtaposing lights and darks, instead of creating lines or placing figures that would recede diagonally into the composition as one would find in the work of a Florentine artist such as Cigoli (no. 8). The result is that Annibale's figures are situated in a somewhat compressed space. Moreover, they are surrounded by a thin, controlled contour. This contour does not impart the structure of a Florentine figure, instead, it counteracts their palpability.

The work of the students of the Carracci in this exhibition also reveals the painterly side of Bolognese draughtsmanship. Examples include Pietro Faccini's gentle mixture of red chalk and transparent watercolors (no. 33), Guido Reni's soft and coloristic use of red chalk (no. 34), and the delicate pen work used to describe the small, sweet figures placed in the landscape attributed to Francesco Albani (no. 35).

*Rome* Even more than Florentine, Roman art can be characterized by the clarity of its compositions and the truly sculptural quality of its figures. This is often considered to be a result of the enduring presence of the remains of Classical antiquity that had such a lasting effect on the artists who went there to study, or those who worked there for long periods of time seeking the wealth of patronage that was readily available in this important capital of religion, culture, and diplomacy. These extra-regional...
artists were especially important for the development of Roman art. Of the ten artists represented in this part of the exhibition, only four — Giulio Romano, Ottavio Leoni, Giovanni Battista Passeri, and the Cavaliere d’Arpino — were actually Romans by birth. Rome is traditionally noted as being the center with the fewest native-born artists at a time when centers such as Venice and Florence already possessed long-standing regional characteristics. The artists that were most fundamental for the development of Roman art in the sixteenth century were frequently from Umbria (Raphael) and the Marches (the Zuccari). The artists included in this section of the exhibition spent most or all of their careers in Rome.

As a student of Raphael, Giulio Romano was deeply imbued with a sense of the most severe form of High Renaissance Classicism. His Ordeal by fire of Quintus Cincinnatus (no. 38) is a first sketch for a spandrel-shaped decorative work in Mantua, just after the Sack of Rome in 1527. Intended to be seen from below, Giulio structured the composition in the form of an antique frieze. His active, reinforced contours, combined with hatching, and the careful positioning of his figures in space enliven the figures and impart a fully-rounded presence to those depicted in the foreground. Federico Zuccaro used line in a similar way in his Study for the Cupola in the Florence Cathedral (no. 39). His contours do not inhibit the third dimension; instead, they serve to animate the actively gesturing figures. With the additional use of wash to model the forms, Zuccaro was able to endow both the individual figures in the lower zone, as well as the two groups of figures in the upper zone of the sheet, with a powerfully palpable presence, one that is firmly rooted in the reality of space that he has created.

Despite the rigor of their pen line, in comparison to the figures in the drawings by Giulio and Zuccaro, those of Florentine artists such as Salviati and Cigoli (nos. 1 and 8), appear much more decorative and abstract. The Florentine line conceptualizes form, and everything else in the sheet, even light, is subservient to its pattern and organization. Conversely, Roman artists combined their use of line with light to model form, in order to carry our eyes around the figures. This technique resulted in much more tangible, plastic values.

Later in the seventeenth and eighteenth centuries, Benedetto
Luti and Pompeo Girolamo Batoni used the more textural media of red and black chalk to create highly tactile figures that seem to burst forth from the plane of the sheet. First, their glyphic forms are placed so as to lead the eye into depth. In addition, in his Evangelist (no. 45), Luti masterfully combined a somewhat faceted line and white chalk to model large areas of mass, and in his Sheet of Studies (no. 47), Batoni utilized more flowing, reinforced contours and diagonal hatching, as well as heightening in white chalk, to suggest a statuesque tangibility. In comparison, the chalk studies by the Milanese Lanino and the Venetian Pittoni (nos. 23 and 17) appear as only an elegant apparition, and the figure study by the Florentine Bernardino Poccetti (no. 5) seems trapped within its contours.

From the painterly, textural, and coloristic illusionism of northern Italy to the linear precision and structured tactility of central Italy, the artists displayed in the two hundred and fifty year period examined in this exhibition reveal an inexhaustible variety of technique and invention in their approach to form. But these qualities are always based on a particularity of vision shaped by their place of birth and the training they received there. This was not an inhibition to personal growth or expression. Artists were usually quite proud of their regional heritage, and like the many artists who travelled to Rome, each could take their foundation, and augment it in a number of different ways to achieve his own personal style.

Alvin L. Clark, Jr.
Doctoral candidate, Department of the History of Art
Checklist
<table>
<thead>
<tr>
<th>Florence</th>
<th>Francesco de' Rossi, called Salviati, 1510–1563</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong> Old Testament Prophet, ca. 1550</td>
<td>Pen and brown ink with brush and brown transparent watercolor over traces of black chalk 131 x 137 mm</td>
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<tr>
<td>Giorgio Vasari, 1511–1574</td>
<td><strong>2</strong> Study for Drapery of a Seated Figure, 1560s</td>
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<tr>
<td>Alessandro Allori, 1535–1607</td>
<td><strong>3</strong> Noli me Tangere, ca. 1590</td>
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<tr>
<td>Giovan Battista Naldini, ca. 1537–1591</td>
<td><strong>4</strong> Nude Study of a Seated Youth, ca. 1575–80</td>
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<tr>
<td>Bernardino Poccetti, 1548–1612</td>
<td><strong>5</strong> Study for an Angel, ca. 1590</td>
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<tr>
<td>Filippo Bellini, 1550/55–1604</td>
<td><strong>6</strong> St. Catherine, ca. 1600</td>
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<tr>
<td>Attributed to Jacopo Chimenti, called Empoli, 1551–1640</td>
<td><strong>7</strong> Standing Young Man, ca. 1610</td>
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<tr>
<td>Lodovico Cardi, called Cigoli, 1559–1613</td>
<td><strong>8</strong> Study for the Resurrection, ca. 1591</td>
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<td>Andrea Boscoli, 1560–1607</td>
<td><strong>9</strong> Road to Calvary, ca. 1600</td>
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<td>Stefano della Bella, 1610–1664</td>
<td><strong>10</strong> Boy Sketching the Medici Vase, ca. 1635</td>
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<tr>
<td><strong>Venice</strong></td>
<td>Bernardino Licinio, 1490–1550</td>
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<td><strong>11</strong></td>
<td>Woman Holding a Vase, ca. 1530</td>
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<td></td>
<td>Black chalk, heightened with white chalk on blue-grey paper</td>
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<td></td>
<td>214 x 147 mm</td>
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<td></td>
<td>Library Transfer</td>
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<td></td>
<td>1961.65.46</td>
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</tbody>
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| Giovanni Battista Franco, called Semolei, 1498–1561 |
| **12**    | Studies for a Conversion of Saul (upper half) |
|           | Studies for an Entombment (?) (lower half), ca. 1550 |
|           | Pen and brown ink over traces of graphite |
|           | 272 x 208 mm |
|           | Fredrick M. Clapp, B.A. 1901, M.A. 1911, Fund |
|           | 1986.91.1 |

| Alessandro Merli (?), active 1590–1608 |
| **13**    | Madonna in the Clouds |
|           | Pen and brown ink over graphite, squared in pen and brown ink |
|           | 130 x 128 mm |
|           | Library Transfer |
|           | 1961.64.54 |

| Jacopo Palma the Younger, called il Giovane, 1544–1628 |
| **14**    | Saint Jerome, Pope Damasus and two putti, ca. 1600 |
|           | Etching |
|           | Bartsch 16 |
|           | 210 x 147 mm |
|           | Everett V. Meeks, B.A. 1901, Fund |
|           | 1990.27.1 |

| Giulio Carpioni, 1613–1679 |
| **15**    | The Earth |
|           | Etching |
|           | Bartsch 16 |
|           | 105 x 160 mm |
|           | Everett V. Meeks, B.A. 1901, Fund |
|           | 1964.9.32 |

| Circle of Giambattista Piazzetta, 1683–1754 |
| **16**    | Girl with a Flower |
|           | Black chalk heightened with white opaque watercolor on faded blue paper |
|           | 390 x 303 mm |
|           | Gift of Edward B. Greene, B.A. 1900 |
|           | 1951.54.2 |

| Attributed to Giovanni Battista Pittoni, 1687–1767 |
| **17**    | Nymph and Satyr |
|           | Red chalk |
|           | 108 x 137 mm |
|           | Everett V. Meeks, B.A. 1901, Fund |
|           | 1964.9.36 |
Giovanni Battista Tiepolo, 1696-1770

18 *Industry Triumphant over Idleness*, ca. 1734
Pen and brown ink with brush and grey transparent water-color over graphite
293 x 215 mm
Gift of Edward B. Greene, B.A. 1900
1929.4

19 *Apotheosis of an Aged Warrior*, ca. 1758
Pen and brown ink with brush and brown transparent water-color over black chalk
196 x 280 mm
Gift of Robert Lehman, B.A. 1913
1941.295

Giovanni Domenico Tiepolo, 1727-1804

20 *Priam and Companions outside the Walls of Troy*, ca. 1770-80
Pen and black ink
189 x 254 mm
Gift of Robert Lehman, B.A. 1913
1941.297

21 *Punchinello Feeding Chickens in a Barnyard*
Pen and brown ink with brush and brown transparent water-color over black chalk
294 x 408 mm (sight)
1981.32

Anonymous Venetian, ca. 1750

22 *Venetian Landscape*
Pen and dark brown ink and brown wash over a preliminary sketch in black chalk
175 x 387 mm
University Purchase
1955.9.11
Bernardino Lanino, ca. 1510/15–ca. 1583

23 Two Apostles: Study for the Last Supper, ca. 1546–48
Black chalk heightened with white chalk on blue paper
535 x 384 mm (irregular)
Everett V. Meeks, B.A. 1901, Fund
1961.9.53

Style of Giovan Battista Trotti, called Malosso, 1555–1619

24 Madonna and St. John the Baptist with Putti
Pen and black ink with grey and brown transparent watercolor over red and black chalk on brownish-grey paper
238 x 190 mm
Library Transfer
1961.64.2

Anonymous Lombard — Close to Giulio Cesare Procaccini, 1574–1625

25 Kneeling St. Francis with Angels, ca. 1600
Pen and brown ink with brush and grey transparent watercolor, over red chalk
322 x 252 mm
Maitland F. Griggs, B.A. 1896, Fund
1972.92

Giuliano Maria della Rovere, ca. 1575–1640

26 Gideon Choosing His Army, ca. 1610
Pen and black ink with brush and grey wash, heightened with white opaque watercolor
262 x 107 mm
Gift of John Steiner
1978.17

Anonymous Lombard, ca. 1700

27 Sheet of Sketches, ca. 1680
Pen and black ink and black chalk
315 x 513 mm
Maitland F. Griggs, B.A. 1896, Fund
1985.31.1
Genoa

Luca Cambiaso, 1527–1585

28 Apollo Killing the Python,
ca. 1545–50
Pen and brown ink with brush and brown transparent water-color over black chalk
326 x 259 mm
Library Transfer
1961.63.84

Anonymous Genoese — Close to Giulio Benso, 1601–1668

29 A Young Warrior
Pen and brown ink with brush and brown wash over red chalk
389 x 244 mm
Gift of Robert Lehman,
B.A. 1913
1941.299

Giovanni Benedetto Castiglione, 1610–1663/65

30 The Raising of Lazarus,
c. 1652
Etching
Bartsch 6
228 x 318 mm
Everett V. Meeks, B.A. 1901, Fund
1973-99.1
Attirbed to Lodovico Carracci, 1555–1619

31 *St. Roch in the Wilderness*
Pen and brown ink
141 x 200 mm
Everett V. Meeks, B.A. 1901, Fund
1965.9.17

Annibale Carracci, 1560–1609

32 *Christ Crowned with Thorns*, 1606
Etching
Bartsch 3; DeGrazia 21/i
132 x 178 mm
Everett V. Meeks, B.A. 1901, Fund
1967.9.16

Pietro Faccini, 1562–1602

33 *Madonna and Child*
Pen and brown ink with brush and brown and grey wash over traces of red chalk
171 x 149 mm
Gift of Dr. and Mrs. Malcolm Bick, B.A. 1936
1978.105

Guido Reni, 1575–1642

34 *Self-Portrait*
Red chalk
289 x 206 mm
Gift of Edward B. Greene, B.A. 1900
1937.333

Attributed to Francesco Albani, 1578–1660

35 *Apollo and Daphne*, ca. 1640
Pen and brown ink with brush and brown transparent watercolor
388 x 325 mm
Maitland F. Griggs, B.A. 1896, Fund
1976.21

Attributed to Giovanni Francesco Grimaldi, 1606–1680

36 *Cliffs Near a River Bank with Fishermen*
Pen and brown ink over traces of black chalk
174 x 238 mm
Everett V. Meeks, B.A. 1901, Fund
1963.9.71

Gaetano Gandolfi, 1734–1802

37 *Adoration of the Shepherds*
Etching and aquatint
220 x 166 mm
Everett V. Meeks, B.A. 1901, Fund
1986.11.1
Rome

Giulio Pippi, called Romano, 1499–1546

38 Ordeal by Fire of Quintus Cincinnatus, ca. 1528–32
Pen and brown ink over traces of black chalk
268 x 335 mm
Everett V. Meeks, B.A. 1901, Fund
1976.91

Federico Zuccaro, 1540/41–1609

39 Study for the Cupola of the Florentine Cathedral, ca. 1576–79
Pen and brown ink with brush and brown wash
419 x 555 mm
Everett V. Meeks, B.A. 1901, Fund
1989.61.1
Reproduced as center spread

Giuseppe Cesari, called Cavaliere d'Arpino, 1568–1640

40 Madonna and Child with Sts. John the Baptist and Augustine, ca. 1600
Red and black chalk
162 x 141 mm
Everett V. Meeks, B.A. 1901, Fund
1966.9.2

Ottavio Leoni, 1578–1630

41 Portrait of a Cardinal
Black chalk heightened with white chalk on blue paper
Gift of Edward B. Greene, B.A. 1900
1929.43

Gian Lorenzo Bernini, 1598–1680

42 Self-Portrait
Red chalk
379 x 222 mm
Library Transfer
1961.61.36
Attributed to Giovanni Battista Passeri, 1610/16–1679

43 Vision of a Saint
Pen and brown ink with brush and brown transparent watercolor over a preliminary drawing in black chalk
214 x 157 mm
Everett V. Meeks, B.A. 1901, Fund
1964.9.35
Attributed to Pier Francesco Mola, 1612–1666

44 Flight into Egypt
Pen and brown ink with brush and brown transparent watercolor over a preliminary drawing in red chalk
262 x 167 mm
Library Transfer
1961.64.73
Benedetto Luti, 1666–1724

45 Evangelist
Black and touches of red chalk, heightened with white opaque watercolor
387 x 249 mm
The Frederick Benjamin Kaye Memorial Collection, Anonymous Gift
1930.209
Giovanni Paolo Pannini, 1691–1765

46 *A Roman Capriccio*

Pen and brown ink with brush and grey wash
316 x 199 mm
Gift of Philip Hofer 1940.28

Pompeo Girolamo Batoni, 1708–1787

47 *Sheet of Sketches with Studies for “Hercules at the Cross-Roads” and for “The Small Holy Family,” ca. 1748*

Red chalk with traces of white chalk, squared in red chalk
241 x 357 mm
Everett V. Meeks, B.A. 1901, Fund 1965.9.16

*The department of prints and drawings wishes to thank Mrs. Carl L. Selden for making possible this brochure and the exhibition it supports, Neeta Verma for her design, and Elisabeth Hodermarsky for her careful ministrations.*